Building/Resource Types

A building or resource type is the smallest unit recorded on a survey form. This could be an individual building, structure, or object, such as a house, tobacco barn, gas station, rock fence, monument, sign, or post office. The term "property type" encompasses a larger entity that typically represents a collection of these smaller features in designed arrangements on the landscape. This could be a farm, crossroads community, cemetery, school campus, neighborhood, industrial park, or many other things.

Before looking closely at the resources themselves, some background information will help the reader better understand them. Information on construction methods, materials, and style with emphasis on the historic forces that are significant to the survey area is first discussed, followed by some major building and resource types important to the area, including case studies to explore the important property types in greater depth.

Construction materials

The buildings surveyed in the project area have a varied range of construction materials and methods, but wood frame is predominant with over a thousand examples. Early building techniques were not documented in high numbers. The predominant techniques reflect the date ranges of resources documented; these date ranges are shown in Figure 13. The most common frame types are balloon frame or braced and nailed sawn frame: just ten examples of heavy timber frame were noted. Log buildings are important historic elements of the local landscape, but were not found in large numbers. Less than 50 examples of log houses and outbuildings were documented for this project, although it is probable that more are out there. Log buildings are often located in areas difficult to access or hidden under later additions and only recognizable upon close inspection. Masonry construction documented included about a dozen brick structures (not including frame buildings with veneered brick walls), 50 concrete block buildings, and a few stone outbuildings and rock fences. Resources of more recent vintage reflect the evolution of construction materials, with examples of metal, masonry veneer over frame, and prefabricated construction. The brief discussion of log, frame, and masonry construction that follows is intended to help place the surveyed resources of Marion and Washington Counties in a larger context.

Figure 14: *MN 80, Log House, early nineteenth century, Mt. Gilboa vicinity: detail of wall and corner notching.*

Log Construction

Although log buildings comprise a small percentage of the structures surveyed in the RHDI project, the technique is very important historically in Kentucky. Understanding log construction helps set the stage for the technological advancements that allowed frame construction to supersede it in the later nineteenth and twentieth century. The technique of constructing the walls of a building by stacking horizontal timbers and joining them at the corners with notches (Figure 14) had been known in Europe for centuries, but available evidence suggests it was not initially used by the European settlers of the Americas. It was not introduced to the American colonies until the late seventeenth century, probably by central Europeans in the Mid-Atlantic region of Delaware, Maryland, Pennsylvania, New Jersey, and Virginia. Prior to that time, frame construction predominated (at least on the east coast). During the eighteenth century, as colonization spread westward into broad tracts of virgin forest, the technique took hold. It was expedient and made use of excess timber as forests were cleared for farming.

Although log construction today is most commonly associated with the idea of a "cabin," its use historically ranged from the crudest basic shelter to elaborate, finely finished houses (with

exterior weatherboard and interior plaster) constructed by professional carpenters (see WS 153, Figure 35). Above a certain economic level, frame and masonry construction predominated - possibly because the lengths of available logs effectively limited how large a log house one could build. Although many wealthier farms had houses built of other materials, outbuildings such as slave or tenant houses, workhouses, corn cribs, barns, and food storage buildings were often constructed of logs. Log construction was also used for churches, courthouses, stores, jails, and various other buildings.

Log construction was very popular by the time Kentucky was settled and developed. Evidence suggests that prior to the Civil War a majority, perhaps as much 80 percent or more, of the buildings constructed in the state were log.[12] Over the course of the nineteenth century, however, major technological changes occurred which would gradually bring an end to most log construction. These include the mechanization of nail manufacturing, the improvement of saw milling technology, the development of railroads, and the invention of balloon framing (basically 2 x 4 stud framing) technology. The ability to quickly raise building frames with nailed stud lumber, and the popularity of fashionable new styles that featured shingles, multiple gables, manufactured gingerbread, and windows and doors ordered directly from mills, brought the tradition of log construction to its end in areas where construction materials were readily brought in by train. As railroads, milling factories, architectural pattern books, and improved roads spread across the state, log building was relegated to "cabin" status. During the latter half of the nineteenth century, log building became associated more with lower economic levels, out-of-the-way places, or outbuilding construction (especially corn cribs). It maintained its role as an inexpensive construction method for amateur builders in rural areas, but was no longer the material of choice for the well-built home of the emerging middle class.

Log construction saw something of a revival in the early years of the twentieth century as tourism increased along with the expansion of roads. In the automobile age, roadside entrepreneurs exploited the symbol of the log cabin to promote tourist destinations. They dressed

[12] From the author's research for a paper given to the Bluegrass Trust for Historic Preservation in 2006, "The Log Cabin Trap," survey data indicates that more than 40% of the known surviving historic houses constructed before 1850 in Kentucky are log, approximately 40% are brick or stone, and less than 20% are frame. Taking into account factors such as the much higher survival rate of masonry structures, the historic use of log construction for temporary or crude shelters (frequently commented upon in historic descriptions), the biases of modern survey practices that tend to place more importance on larger structures, and the probability that some log houses were identified as frame, it is a safe conclusion that at least a majority of the buildings constructed in the state before the mid-19th century were log.

up motel cabins, gas stations, and eateries as log cabins, while local historic societies restored or reconstructed log cabins of famous ancestors as museums. The emphasis on hand craftsmanship in the Arts and Crafts movement and the popularity of Colonial Revival styles in the early-mid 20th century also raised interest in log construction (see MN 348, Figure 92). The log cabin with its rustic associations was particularly popular in the development of state and national parks. Thousands of structures in log cabin style - from pavilions to tourist cabins - were built in the nation's parks by the Civilian Conservation Corps during the depression. Toys, such as Lincoln Logs, and television programs, such as Bonanza and Daniel Boone, further popularized log cabins.

Figure 15: *WS 359, Frame House, 1860s-1880s, Maud vicinity. Detail of nailed frame with corner braces.*

Frame Construction

Ninety-two percent of the houses surveyed in the RHDI survey were frame, most of them of sawn wood joined by manufactured nails. Out of 954 houses identified as frame construction, only ten were identified as mortise and tenon frame, the type found in the earliest houses in Kentucky. Most of the RHDI resources are of two principal types of frame construction: nailed

stud framing (Figure 15) and vertical plank framing (also known as box framing: the chicken house in Figure 290 is a good example). Nailed stud framing includes structures with braced frames (Figure 15); balloon frames (Figure 16); and later developments, such as platform frames and related construction types still in use today. Houses framed by any of these methods have hollow spaces in the walls, enclosed by the exterior and interior finish materials applied to the frame. Vertical plank or box framing is a method often used for smaller houses or outbuildings (Figure 140). In this method, the walls are built of sawn boards, usually 8-12 inches wide, nailed to the sills (the horizontal timber at the bottom of a wall that lays on the foundation), and to the plates (the horizontal timber at the top of the wall that supports the rafters). The resulting walls have no cavities – they may be as thin as the boards in the case of an outbuilding, or have added exterior and interior finish in the case of a house. At WS 247 (Figure 73), we can see this vertical plank framing in the attic of the house where a balloon frame addition is attached to the original vertical plank frame portion of the house. Note that there, in the balloon framed addition, the studs are spaced quite widely apart.[13]

Figure 16: *WS 721, Frame House, 1870s-80s, Cisselville vicinity. Detail of stud balloon framing, in this case with 2 x 6 studs rather than the 2 x 4 that ultimately became the standard.*

[13] Unfinished and apparently little used attic space such as we see in the addition to WS 247 (the loft has plenty of headroom but no floor) would seem extravagant in an earlier house, but it becomes increasingly common in lightly framed structures of the latter half of the 19th century. This may be due to the economy of the newer construction method allowing for larger spaces to be built cheaply, although WS 247 is not a particularly large house.

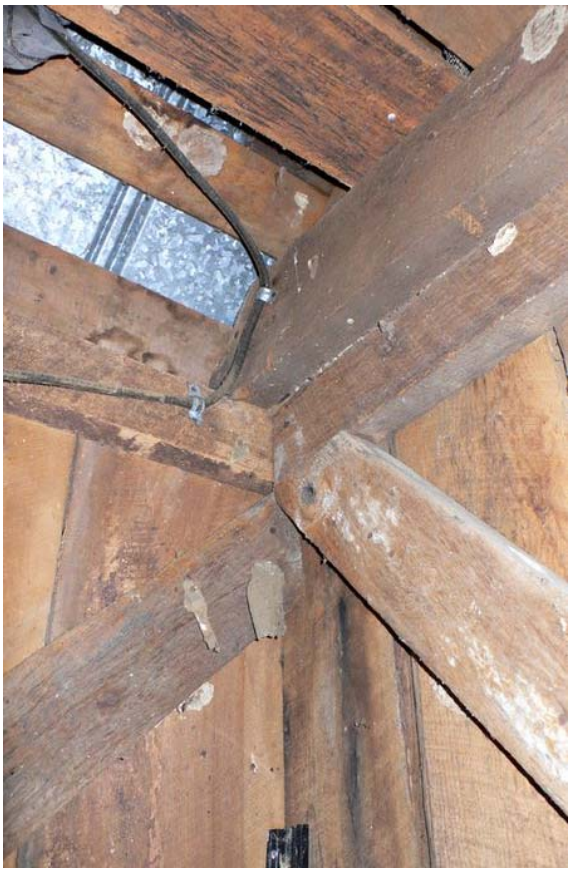

Figure 17: *MN 685, Frame House, late nineteenth century Gravel Switch vicinity. Detail of interior corner bracing in a vertical plank frame building.*

Several if not most of the wood frames documented in the survey area might be called hybrid frames. Some mix box framing with additional support from posts, studs, or braces. For example, MN 685 (Figure 17) has a plank frame with diagonal braces in the corners, but no corner posts. Another example, WS 362 (Figure 130) has a combination frame of corner and intermediate posts with lighter studs. The studs do not reach all the way to the plates in the loft, although exterior board walls do, giving the house some element of box framing.

The nailed frames in most of the buildings surveyed are quite a contrast to the frames that would have been seen at the period of European settlement in the region in the late eighteenth century and for some time after. This early period in Kentucky history corresponds with the beginning of a revolution in the technique of framing buildings. At the opening of the nineteenth century, frames were still predominantly hand sawn or hewn, nails were mostly hand wrought and used sparingly, and timbers were joined by mortise and tenon. Eighteenth century houses were built with techniques which involved the use of hand labor at nearly every step of the process. Cutting and shaping timbers, digging builder's trenches, molding and firing bricks, fashioning hand-

wrought nails, erecting frames, applying plaster – nearly every piece of a building was fashioned by hand in some way. This began to change around 1800 with the spread of manufactured cut nails and the increased establishment of sawmills. [14] Over the course of the nineteenth century, the manufacturing and distribution of construction materials changed radically. Factories and sawmills began to produce bricks, timber, doors, windows, roofing, drywall, and siding. It was shipped by train and later trucked by various distributors to contractors and finally shipped to the building site. By the late nineteenth- and increasingly in the early twentieth century, house kits and, later, whole houses or parts of houses began to be built in factories and shipped to the building site.

By the end of the nineteenth century, most houses were box or studded balloon frame, although more traditional braced frames continued for some time in agricultural structures. The twentieth century saw more changes in building construction, but the shifts that occurred in the nineteenth century were arguably the most sweeping. Some were beneficial, enabling houses to grow larger, employ better heating technology, and by the early 20th century, add amenities such as internal plumbing. Other changes were not so beneficial. Early balloon frame houses burned quickly when they caught fire because of two story tall hollow spaces in their walls that aired the flames. The quality of craftsmanship changed as well. The study of construction techniques such as framing in the RHDI area helps to tell that story in complex detail.

[14] For an interesting look at this subject in depth, see Willie Graham, "Preindustrial Framing in the Chesapeake," in Constructing Image, Identity, and Place: Perspectives in Vernacular Architecture IX (Knoxville: University of Tennessee Press, 2003, 179-196).

Figure 18: *WS 834, Cut Stone and Brick Chimney, probably 1850s-60s, Sharpsville vicinity.*

Masonry Construction

Masonry construction accounts for about eight percent of surveyed structures in the RHDI survey, but its importance outweighs its numbers as each structure represents a relatively greater investment in permanence than frame building. Traditional masonry structures are built using one of the oldest methods of construction - that of stacking solid materials on top of one another to form walls. The materials used for this can be natural, such as stone quarried or gathered from fields or stream beds; or it may be manufactured bricks or blocks. No stone houses were documented in the current survey, although stone construction was encountered frequently in the foundations of buildings. Stone may range from barely manipulated river rocks to fully cut quarried stone. It may be mortared or dry laid. Stone is used in combination with brick in some cases, as a stone foundation to a brick house, or a stone firebox with a brick chimney (Figure 18). Stone is an important construction material in the region for rock fences, as it is though much of Kentucky (Figure 344).

Figure 19: *WS 15, Meathouse, early 19th century, 1840s, Fredericksburg vicinity. A good example of a corbelled eave.*

Fully-manufactured masonry materials include brick, clay tile, and concrete block. Early bricks were hand-molded, usually manufactured on site from clay and lime produced from local sources. The hand-made bricks have beautiful textural characteristics and color variations that give older brick a distinctive appearance (Figure 19). Brick manufacturing became more and industrialized in the late nineteenth to early twentieth century, giving manufactured bricks a more consistent appearance (Figure 20). By the mid-twentieth century, it becomes unusual for a building with a brick exterior to be a true masonry structure. Typically they were frame structures with brick veneered exteriors, and, in many cases, the veneered brick was just a thin facing rather than a full brick in depth.

Concrete block became a popular building material in the early twentieth century. Some of the earliest concrete block structures were built with blocks molded on site. Block molding kits were sold by mail order from companies such as Sears and Roebuck. Concrete to make blocks was readily available from a number of firms. The blocks themselves could be smooth-faced, or molded in a number of decorative ways to resemble different types of stone (Figure 21). An example of an early twentieth century house built of concrete block and poured concrete can be seen in Figure 105.

Figure 20*: MN 677, T. W. Wash Lodge # 430, 1968, Gravel Switch, detail.*

Another type of masonry construction is poured concrete, which became especially common for structures such as cisterns, foundations, sidewalks, and engineered structures such as bridges in the first half of the twentieth century. For example, a typical use in the survey area in agricultural buildings is found in the washable floors and slop troughs of milking and feeding parlors for cattle that were poured and molded on site (WS 974, Figure 22).

Figure 21: *MN 672, Stone-faced Concrete Block House, mid 20th century, Gravel Switch vicinity, detail.*

Figure 22: *WS 974, Cheser Dairy Barn, 1949, Willisburg. Interior view of milking parlor with poured concrete floor and concrete block walls. See also Figure 276.*

Style

Historic resources - be they buildings, bridges, sculptures, or train cars - are said to have a particular style when their decorative detail or form follows certain characteristics. Different thing share certain characteristics of design and are classified as sharing the same style. For example, we can speak of Rococo or Baroque styling in discussing furniture, architecture, or paintings. These characteristics reflect an affinity for certain shapes or lines, straight or curved, for certain types of ornament or for the cultural associations which certain design characteristics share. One style may be light and delicate while another appears massive and sturdy. Styles fluctuate according to fashion, but once introduced, are subject to periodic revivals. Cars, like hem lines and tie widths, are well known for cycling through stylistic phases over the years. Styles are partly driven by the objects maker and designer, but also by the objects users and consumer taste. Some styles have little impact because they are unpopular. Others become a cultural legacy and are employed repeatedly in new instances, creating a trend that may last decades, particularly in building construction.

In a historic sites survey, we consider the stylistic attributes of each historic resource, as architectural style helps us to categorize historic resources. Vernacular resources tend to reflect styles in regionally distinct ways which contribute to the sense of place in a given area (Figure 23). Style often helps the modern observer to place a building in time, since trends in design correspond to certain periods in history (i.e. – Federal, circa 1790-1820; Greek Revival, circa 1820s-1850s; or Arts and Crafts in the early twentieth century).

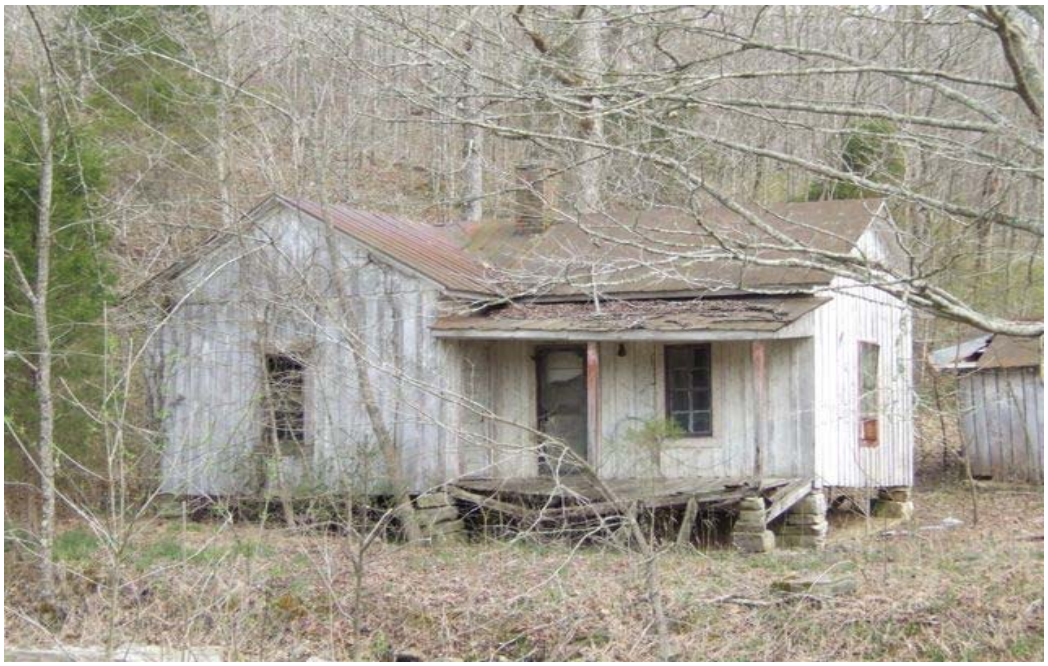

Figure 23: *MN 650, Clark Tenant House, late nineteenth-early twentieth century, Rush Branch vicinity. The board and batten siding and the narrow window profiles reflect the Gothic Revival and Italianate styles. The interior, not documented, may well have other stylistic traits. A house such as this, situated in a scenic rural setting, could readily be renovated as a weekend retreat, hunter's cabin, or a guest house.*

Understanding style helps us to categorize the things of the past, but overemphasizing its importance risks overlooking things that are relatively without style. Style is just one aspect of a historic resource we consider as we evaluate its historic significance. A relatively plain house, for example, may still be significant architecturally as an example of a particular vernacular house type. When we speak of such a building being "without style" because no style is readily identifiable, and none may even have been intended, we run the risk of overlooking a vital aspect of that building. As Gabrielle Lanier and Bernard Herman say, "style, even in the simplest buildings, is always present – every building exhibits its own specific shape, size, and set of proportions." They also say that "architectural style can be expressed in building elements ranging from stair balusters to roof silhouettes, yet style can also be carried in broader features

such as room arrangement, shape, and massing, or even the way a building is situated on its lot."[15]

Overt stylishness may not even be a particularly typical attribute of historic resources, even though it is the first aspect of historic buildings a preservation student is likely to learn. Of 1,447 sites identified in the survey, 952 are coded with some style, but 682 of those are ambiguously classified in categories such as "twentieth century: other" (511 examples), or "turn of the century: other" (128 examples), leaving just 270 sites, not quite 19 percent, with a readily identifiable style. In comparison, for 2,011 rural survey sites in Bourbon County, 359 are coded with a particular identifiable style, about 18 percent, nearly the same. On the other hand, in Fayette County, there are 1,184 documented sites outside of Lexington: 419 noted have an identifiable style, or 36 percent. Is Fayette County more stylish than Bourbon or the RHDI survey area? The answer is a little unclear.

Although we might expect to find higher concentrations of style, or more readily recognizable styles in the central Bluegrass, the numbers also reflect how and when the respective surveys were done. Given that Bourbon and Fayette counties are adjacent and comparable in factors such as the quality of the land, settlement period, etc., we would expect their numbers to be similar, rather than Bourbon being similar to Washington and Marion. How the latter three are similar is that they all have been the focus of recent intensive surveys in rural agricultural areas, taking in lots of outbuildings and smaller houses. Fayette County, although well documented, has not had as comprehensive and recent a rural survey. Contrast all these to Jessamine County, south of Fayette, where survey efforts have been sporadic since the initial comprehensive survey in 1977. There, 169 of 223 documented rural sites, or 75 percent, have an identifiable style. This reflects the fact that early survey efforts concentrated on early resources, substantial houses, and stylish buildings, and that bias remains where the survey has not been kept current.

Style finds its most overt expression in buildings such as houses, banks, government buildings, and religious structures: all building types heavily invested with meaning, whether personal or collective. For the sake of simplicity, in the following discussion of style, we are going to look mainly at houses with a look at some examples of other types. Many of the surveyed houses, the

[15] Gabrielle M Lanier & Bernard L. Herman, Everyday Architecture of the Mid-Atlantic, (Baltimore: The Johns Hopkins University Press, 1997) , 121.

smaller houses in particular, have only the slightest style markers: mantles, window sashes, or three-pointed Gothic gables and some sawn brackets on the front porch. This, in part, is what has led to so many style entries classified as "other." The fieldworker feels there is some sense of style but couldn't quite decide just what the style was, or there didn't seem to be an appropriate choice on the form. Classifying architecture by style for a survey is difficult for both the fieldworker and the designer of the survey form, because the real world resists classification. As Henry Glassie says:

> The builders' creations madden the modern observer charged with the task of classifying buildings by style. Those dead people are supposed to move obediently from Greek to Gothic to Italianate, then on to Queen Anne. What they did, instead, was to bundle influences into a single decorative style for which the best name is the nonspecialist's label of Victorian.[16]

Buildings of pure style, those that rigidly follow pattern books, are quite rare. A few thoughts about why this is so will help the reader to better appreciate the region's architecture.

One reason for the lack of buildings of a pure style is that buildings are almost always altered over time, something that is often a problem for the field surveyor attempting to identify a style. Due to such changes, a house often reflects multiple styles from the different periods of addition and renovation. MN 336, for example has identifiable traits of Federal, Greek Revival, Gothic, Queen Anne, Shingle, and other styles, most of them dating to different periods (Figure 31). In deciphering the history of changes to such a house, our knowledge of styles, together with understanding of historic materials and construction techniques, becomes a critical tool in "reading" the structure.[17]

On the other hand, we also encounter buildings in the field such as MN 231, Smock's Methodist Chapel (Figure 6-9 and Figure 24), that appear to be relatively unaltered but which nonetheless display multiple stylistic traits. In this case, the front gable (with partial returns) has a Greek Revival feeling; the front door trim, the brackets of the lintel in particular, and the window proportions reflect the Italianate style; and the sawn decoration at the peak of the gable reflects Victorian period Gothic or Queen Anne influences. If we could go inside, we might find other influences. A variety of styles can be bundled "into a single decorative style," as Glassie puts it,

[16] Henry Glassie, Vernacular Architecture (Bloomington: Indiana University Press, 2000), 76.
[17] Lanier & Herman, op. cit., 119-124.

by accumulation over time, intermingling within a single period, or both.[18] In the survey area, this bundling of styles appears to be more the rule than the exception.

Figure 24: *MN 231, Smock's Methodist Chapel (now Smock Chapel Mission), 1870s, Loretto vicinity.*

It is often assumed that style spreads from the top down. It's an overly simplistic way to characterize what is a vastly complicated historic process, but there is a certain truth to this notion. For example, take the Greek, Gothic, and Italianate styles Glassie mentions. These styles are among a series of romantic architectural revivals of the nineteenth century which reinvented the architecture of classical antiquity, and which are discussed in more detail below. Much of America's taste from the period was inspired by European and English architectural trends from the previous century or before. As far back as the late seventeenth century, an essential part of the training of architects, designers, and much of the gentry was to go on the Grand Tour of ancient sites. This was a journey that might take a year or more, and where the young scholars would be exposed to all the great arts and historic styles. In their own designs, they borrowed freely from what they had learned in their travels. Many of them also brought back artifacts that were displayed in local museums. The Elgin Marbles, statuary removed from the Parthenon and

[18] Glassie, op cit.

displayed at the British Museum from 1816 to the present, are among the most well-known examples. The revival styles were also spread by mass-marketed engravings of ancient sites, typically on paper as individual prints or bound in books, but also in other media such as transfer-printed ceramics.

At upper levels of architecture and the decorative arts, exotic styles such as Italianate, Roman, Greek, Chinese, and Egyptian were very popular. Before the mid-eighteenth century, the fashionable styles of high society did not spread too widely through the masses, at least in terms of architecture. The stylish country house of the gentry was radically different from the small house of the commoner in most of sixteenth through seventeenth century Europe. This began to change with the growth of what we would now call the middle class - the merchants, trades people, and landowning farmers - and really took off with industrialization. It occurred more rapidly in urban centers than in rural areas. In the late eighteenth century and the first half of the nineteenth century, just as the United States was beginning and Kentucky was settled and grew, architectural pattern books became increasingly popular and widespread. These pattern books helped to set the styles that local builders employed. Even if a builder did not follow a pattern book, he saw the houses of builders who did, and the molding profiles on his planes were often drawn from such patterns. Tools last many years, so a builder constructing an Italianate style house may have still used some Federal style planes for the detailing. The pattern books also lasted for many years, as did the buildings that were constructed. Clients for buildings may have expressed a desire for various architectural details and traits they had been exposed to, and thus also had an important influence on the uses of style.

The story changes as we progress through the nineteenth century and up to the recent past. The Industrial Revolution and advances in transportation had a tremendous effect. Building materials began to be manufactured at mills and shipped to the construction site rather than being obtained on site. Such materials, in a variety of styles, were marketed through catalogs. By the early twentieth century, whole houses and outbuildings were sold through mail order (Figure 171). The profession of architecture grew and reached into a wider swath of everyday building. Photography and printing advances expedited the dissemination of plans and ideas through printed materials. Buildings designed by architects, built from plans, or purchased from catalogs were more likely to follow a particular style. Even so, buildings continued to reflect regional preferences. Individuals in that region developed and renovated their properties based upon their

own taste, but that taste typically reflected the values and ideals of the culture in which they lived.

Consequently, how the styles were born out in various regions is often quite different than how they appeared in popular style manuals. It is in part through this practice of interplaying stylistic elements that builders and building owners developed the regional architecture and landscape that so defines places like Marion County and Washington County. Borrowing from pattern books and tradition alike, through creative combinations of stock architectural elements such as doors, windows, hardware, brackets, moldings, shingles, or cornices, and various styles such as Federal, Greek, Italianate, Gothic or Arts and Crafts, the people created a unique legacy we all share and can appreciate. This regional variation is sometimes called "folk" culture. As Robert Trent summed it up in his study of Connecticut chairs, "[Henry] Glassie has shown that folk artists employ alternative systems of compositional logic which often have little to do with high style influence."[19] Trent's work with chairs was pushing back against an overly simplistic notion of stylistic transmission in furniture where particular examples of American furniture are ranked in value on a scale with adherence to London models at the top, followed by major urban centers such as Boston, New York, and Philadelphia, with the "naïve" products of rural areas at the bottom. He says that "if one insists that objects must have been based on urban precedents and must have displayed classical proportions and ornament, then a curious thing happens: all objects which do not display these characteristics are deemed deviant or irrational." [20] Trent goes on to say that this does not mean we cannot make judgments about quality, but that our evaluation must be based on understanding the historic context of the things we study. He looks at how local chair making traditions with roots in the origins of the people who made them interplay with the stylistic influences coming from those urban centers. We can do much the same thing with buildings, and both processes are rooted in careful survey and documentation.

Style is not the same thing as significance, and the lack of an obvious style is not a reason to conclude that a resource is not significant. Architectural significance in the National Register is recognized under Criterion C: *Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may*

[19] Robert F. Trent, Hearts & Crowns: Folk Chairs of the Connecticut Coast, 1720-1840 (New Haven, CT: New Haven Historical Society, 1977, 23.
[20] Ibid.

lack individual distinction. Style is not even mentioned here, but it is one of the most "distinctive characteristics of a type," or a "period," and in some cases even of a "method of construction." For a nomination under criterion C, it is a common approach to nominate a resource as a good example of a particular architectural style. A site such as the Levi J. Smith house, listed in 1983 is readily appreciated as a good example of Gothic style and was listed for that reason (WS 45, Figure 42). In addition to style, however, we have to consider other sorts of types, other distinctive characteristics of historic periods, and other methods of construction. Such significance can be regional in nature. While it is easy to appreciate a highly styled historic building, neither the absence of style in another historic building, nor the unusual mix of styles in another should hinder our appreciation. While investigating vernacular architecture, we must look beyond style categories to consideration of categories such as form, type, and construction technique. The plainer houses of this region have a quiet dignity all of their own. A house such as the Cooksey house, with little ornament, but with hints of Gothic and Italianate style (the tall, narrow, low-sill windows, for example) has a great beauty in materials, workmanship, setting, and historic feeling (Figure 5). The historic significance of sites such as the small house at MN 650, a tenant house is often overlooked (Figure 23). Such sites not only help create a rural landscape that is scenic and distinctive, they also document a past that is not that far away in time, but which is very different from present reality. Not all such places can be saved, but survey preserves their memory and helps us to save at least some of them for future generations.

A full study of style is beyond the scope of this report. The interested reader is directed to seek out publications that explore the subject in more depth, particularly Virginia and Lee McAlester's A Field Guide to American Houses (New Yak: Alfred A. Knopf, 1993), and John C. Poppeliers, S. Allen Chambers, Jr., and Nancy B. Schwartz, What Style Is It? (Washington, D.C.: National Trust for Historic Preservation, 1983). For a more deeply involved discussion of the idea of style as it applies to art as well as architecture, Meyer Schapiro's essay "Style" is a good introduction.[21] What follows is a brief introduction to the most important styles found in the survey area with a few examples of each. To further explore how national styles expressed through popular literature interact with regional vernacular architectural practices, we will take a more in-depth look at one style: Gothic Revival.

[21] In Anthropology Today: an Encyclopedic Inventory, ed. A.L. Kroeber (Chicago, University of Chicago Press, 1953) 287-312.